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OF THE  
BEAUX-ARTS INSTITUTE OF DESIGN



MARCH • 1935



# BEAUX-ARTS INSTITUTE OF DESIGN

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*The Critiques appearing in The BULLETIN are presented as an unofficial opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.*

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## A STANDARD FOR DETERMINING AWARDS

The following information is presented for the guidance of both local and Beaux-Arts Institute of Design Juries, as it is the opinion of the Committee on Education that a definition of the awards will bring about a better understanding and greater equity in the judgments.

An "X" should be given for an impossible scheme or for clear evidence of lack of serious study in development and presentation.

A "Half Mention" should be given for serious study and presentation of a possible scheme even though it may seem a relatively poor one when compared with the best in the competition.

A "Mention" should be given for a competent or even brilliant presentation of a good but not especially good scheme.

A "First Mention" should be given to those problems

which are undoubtedly superior to the average "Mentions." It should connote clear thinking in scheme, adequate study in development and a certain amount of brilliancy either in its solution of the problem or in the felicity of its presentation or character.

A "First Mention Placed" should only go to those problems which are by practically unanimous acclaim the outstanding projects among the "First Mention" group. The reward should be in the nature of a superlative, not necessarily bestowed in every competition.

An "H. C." should be given for violation of a mandatory requirement of the program or of the Department of Architecture regulations. As regards an "H. C." for departure from the esquisse, it should only be given for failure to maintain the composition of the main functional elements of the plan in a plan project, or of the main mass formation in a decorative problem.

## INTRODUCTORY ARTICLE

## CLASS A ESQUISSE-ESQUISSE V—A SALVATION ARMY SHELTER

BY CALEB C. HORNBOSTEL

If work is non-existent one readily sees what the conclusion is. Man slowly loses his pride, his ambition is throttled, and he begins to disintegrate and finally his spirit is broken. If he must depend upon charity it is necessary that charity does not add to this breakdown. It should give to him something that will revitalize his spirit.

A shelter should be functional and efficient and economical and at the same time provide a homelike, liveable and friendly atmosphere. The shelter should not be mechanical, cold or hard. These are the great difficulties that are faced in the solution of this problem.

In France, Le Corbusier remodeled a barge on the Seine for the Salvation Army. This barge was equipped with 400 beds divided into three dormitories: For the clean, unclean and contagious diseases. There was also a restaurant which was to serve 100 people at a time, laundry, baths and showers, and medical service. In England there are buildings similar to the barge of Le Corbusier. In America we have shelters, but not as extensively developed as abroad.

At such shelters, people arrive in groups of one to

five and wait in a large waiting room. They are then given slips, and when fifty have been checked, they pass on to a room where they receive medical examination. From here they go to a large dressing room where their clothes are taken from them to a laundry. The individuals then pass through a cleansing and delousing process. They pass on to another room similar to the first dressing room where they receive uniforms for the night. Then to the restaurant. After eating, they either go to the recreation room or to a small enclosed park adjacent to the building until they retire for the night. At seven in the morning, this whole process is reversed, and they leave by way of the waiting room in their own clothes which have been sterilized, cleaned and repaired, with a pass which allows them to come back at a certain hour in the evening.

For information, the Salvation Army or other similar organizations; hospital charity wards and accident wards; charity restaurants; Bernard McFadden's Penny Restaurant, may be referred to; also Le Corbusier's shelter in Paris; the Architectural Journals; and the 31-32 Concours des Beaux-Arts.

## AN AMERICAN EMBASSY IN RUSSIA

CLASS A PROJET II

JUDGMENT JANUARY 22, 1935

On a plot 600 feet wide by 600 feet deep, or more if the designer chooses, facing an important boulevard, there is to be erected a group of embassy buildings consisting of the following:

- a) The embassy, or residence of the ambassador.
- b) The chancellery, or office building of the embassy.
- c) The employees' residence.

The frontage on the avenue faces north. Minor streets are adjacent to each side of the property. Driveways, courts, gardens, etc., must be shown to make a completely self-contained group.

a) The ambassador's residence shall contain, on the principal floor: a large dining room for entertaining, seating at least 50 persons, with the necessary service; rear hall and service stairs; one large reception room and three smaller reception rooms; a spacious hall and staircase, dressing and coat rooms and lavatories shall be provided for men and women. The ambassador's private dining room, drawing room, library, etc. may be placed on this or another floor. Other floors shall contain eight or nine bedrooms, and an equal number of bath rooms, servants' quarters, etc.

b) The chancellery shall contain, on the principal floor:

Spacious hall, staircase, elevators, etc.

A large room for the ambassador, with private Secretary's room and anteroom adjoining.

A counsellor's room adjacent to the ambassador's room.

A private reception room adjacent to the private secretary's room.

A library.

Two conference rooms.

Six secretaries' offices with anterooms.

Six other offices with anterooms.

A large general office with manager's office and large vault.

Several small rooms for codes, dossiers, press agents, etc. Toilets for men and women with private toilets for ambassador and counsellor.

Secondary stairs and service lift.

The consular offices and other offices for the chancellery are to be on another floor, the consular offices preferably being on the ground floor, easily accessible from the street.

c) Employees' residence: This may be in the form of an apartment building with one, two, three and five room apartments (60% one room apartments) to house one hundred persons. If the designer prefers, this residence may be broken up into groups of smaller houses.

### JURY OF AWARD

Howard Bahr  
W. Pope Barney  
C. W. Beeston  
Robert P. Bellows  
Charles Kenneth Clinton  
Joseph H. Freedlander

William Gehron  
Edward S. Hewitt  
Ely Jacques Kahn  
Harrie T. Lindeberg  
Electus D. Litchfield  
Livingston Longfellow

James C. Mackenzie  
Joseph H. McGuire  
H. Oothout Milliken  
John C. B. Moore  
R. K. Posey  
T. Merrill Prentice

William G. Tachau  
Seth Talcott  
Harold Tatton  
Thomas B. Temple  
William Van Alen  
Leonard B. Wamnes  
Wakefield Worcester

#### School Representatives:

George N. Lykos, Massachusetts Institute of Technology

E. Raymond Bossange, New York University

Arthur F. Deam, University of Illinois



## CRITIQUE

BY ELY JACQUES KAHN

The competition, for the design of an American Embassy in Russia, brought out some interesting reactions on the part of the participants as well as among the jury. We were fortunate in having with us Mr. Harrie T. Lindeberg, who is at present designing the embassy now being erected in Russia. Unfortunately, through pressure of other work, he could not write this review, although his advice in the judgment was of great value.

The students, unfortunately, cannot all attend the judgments, although it has become a practice recently for such students or critics of the schools who can attend, to join the discussions, it being understood that the individuals invited appear only on occasion so that the limited number can be spread to as many groups as care to avail themselves of the opportunity.

The student attending such a jury will realize that a serious effort is made to search for logical solutions in which the plan takes precedence. Time and again, it is necessary to repeat that cleverness of indication and involved rendering have a tendency to create a feeling of resistance on the part of the jury, for they have had experience as students themselves and tricks which appear intriguing, at first sight, are obstacles to overcome before the real merit of a drawing can be ascertained.

In this particular problem, it was evident that the daily, active part of the establishment is the consulate. The public must have easy access to what is essentially an office building, in which the ambassador has a suite reasonably easy of approach from the other elements of the group. Mr. Lindeberg felt that, though convenient, it was not necessary that all of the units be under one roof.

The jury reasoned that the entertainment features, while important, should not dwarf the active use of the business functions of the embassy. When receptions were to be held, proper approaches of commodious size were necessary, though insistence on over grandiose halls and courts, to the sacrifice of the consulate, was unwise. The living quarters of the staff should be pleasantly arranged, separated from the more formal parts of the plan.

E. V. Johnson of Yale University, presented a well reasoned, well composed plan that embodied very clearly the solution that the jury was looking for. His study was in good proportion, rationally arranged, with a happy balance between the consulate and the other elements, a fine approach to the embassy, and an ambassador's home, connected to the group but still sufficiently private to permit him reasonable domesticity. The ar-

chitecture of his buildings, moreover, indicated a dignified adaptation of well known forms so as to appear worthy of representing American traditions in a foreign land.

M. O. Urbahn of the University of Illinois submitted a plan in which a similar relation of parts was presented and in which, also, he assumed that the entire compound could, on occasion, be closed to the public by protecting walls. His plan of the embassy proper, with a scheme for entertaining on a grand or more modest basis, was well studied.

N. Wilkinson of the University of Illinois presented a projet that had many excellent features, though the jury found it impossible to ascertain how the ambassador could enter his own quarters without going through reception areas. The arrangement of the plan, as a whole, was ingenious, and it was to be regretted that a higher award could not be given to an original and interesting solution.

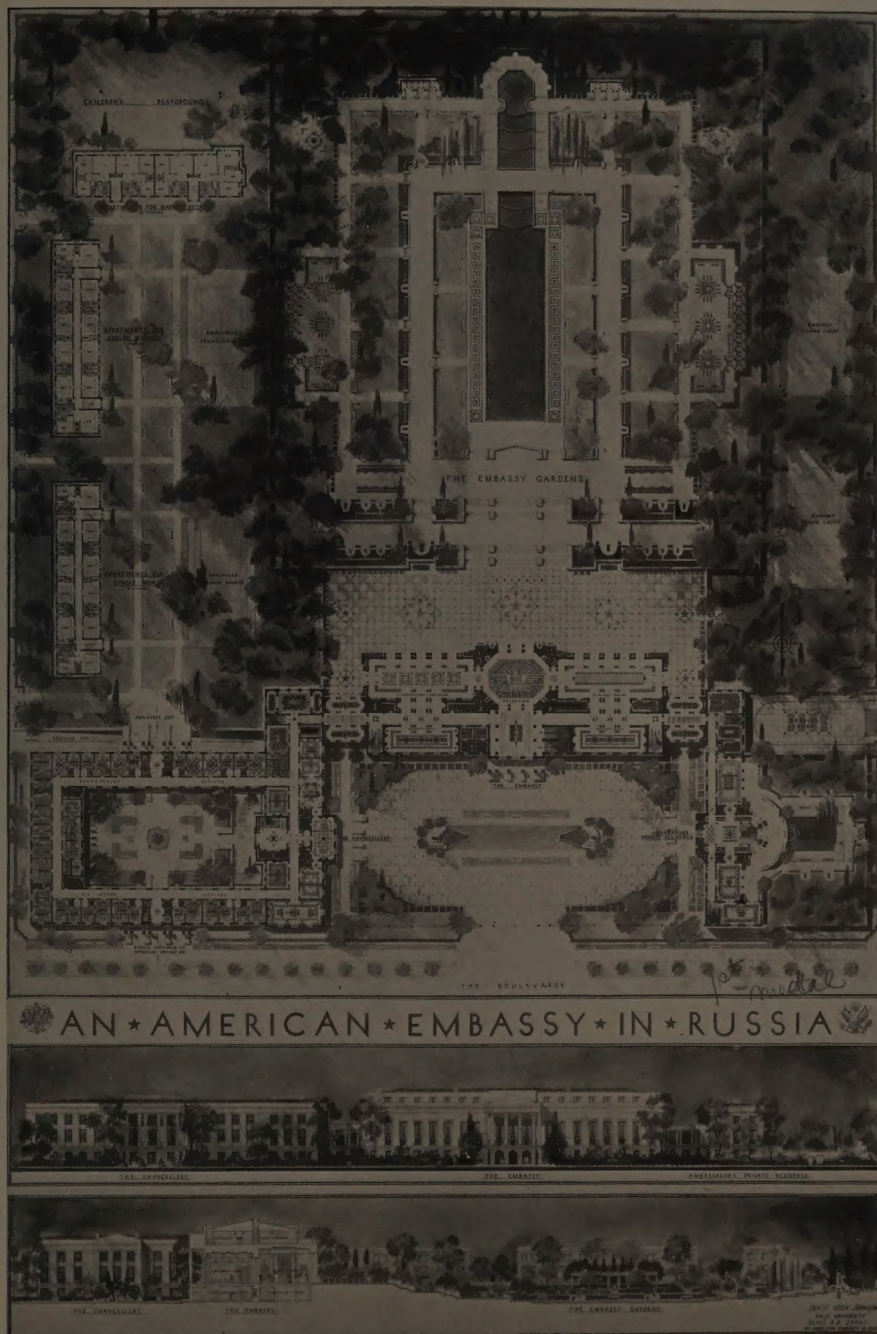
W. R. James of Princeton University placed considerable emphasis on the reception halls, crowded his entrance somewhat, though his arrangement of approach to the various elements was well considered. The residential structure appeared to be unfortunate in arrangement.

F. F. Battisti of Columbia University, with a serious study, gave too little attention to the consulate and also presented a somewhat ungainly residential building for the staff. With so much space available, the staff could have been given more generous settings.

G. C. Rudolph of the University of Pennsylvania had an entirely different conception of arrangement, placing the consulate quite apart from the embassy. Some criticism was heard as to requiring the ambassador to go so long a distance from his home to his office, and the further suggestion that the homes of the employees occupied a very important position in the plan.

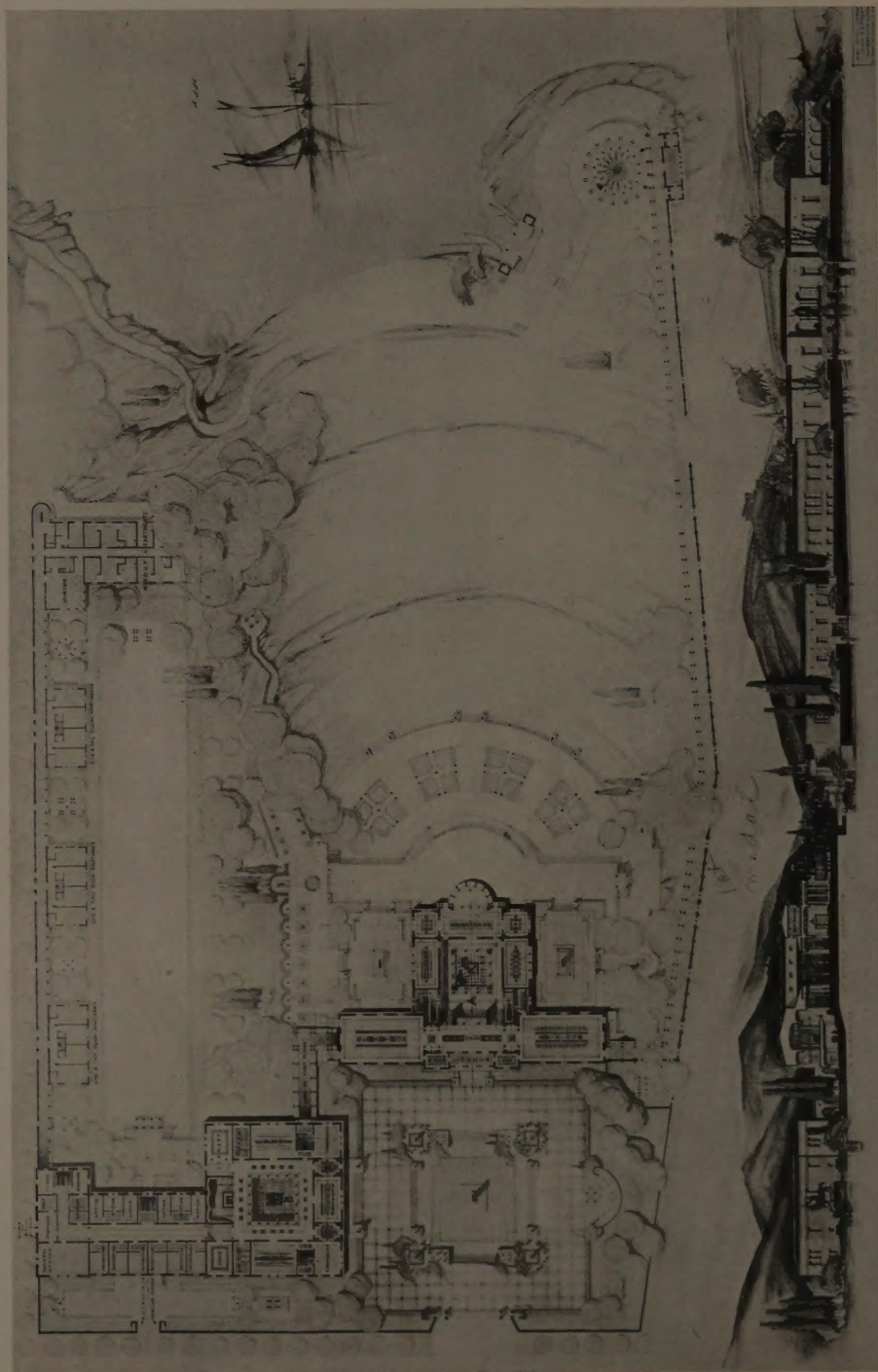
A. B. Henning of the University of Illinois also separated his consulate and embassy and, moreover, placed his living quarters on either side of the consulate. This is admissible, no doubt, though the fact that all communications must be made without protection from the weather is debatable. His facade lacked the quality that characterized other projets with higher awards.

On the whole, the drawings submitted were a serious group. The program, no doubt, was a difficult one and the jury announced its pleasure at the high standard of performance in the solutions of such widely different character.



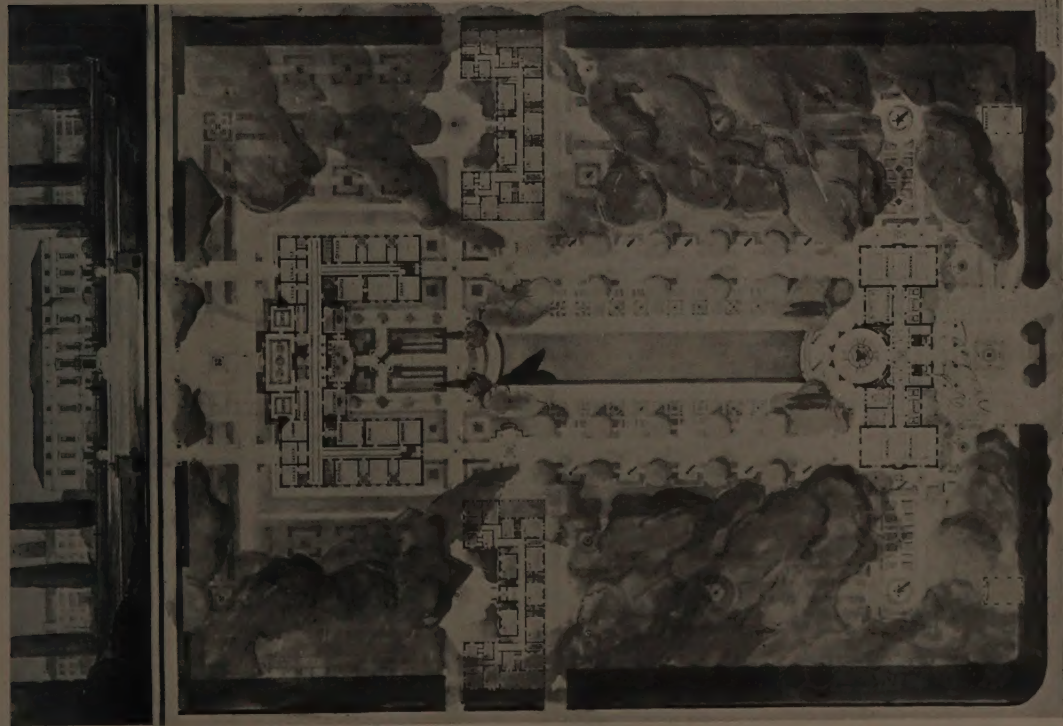
FIRST MEDAL—E. V. JOHNSON, YALE UNIVERSITY  
CLASS A PROJET II—AN AMERICAN EMBASSY IN RUSSIA





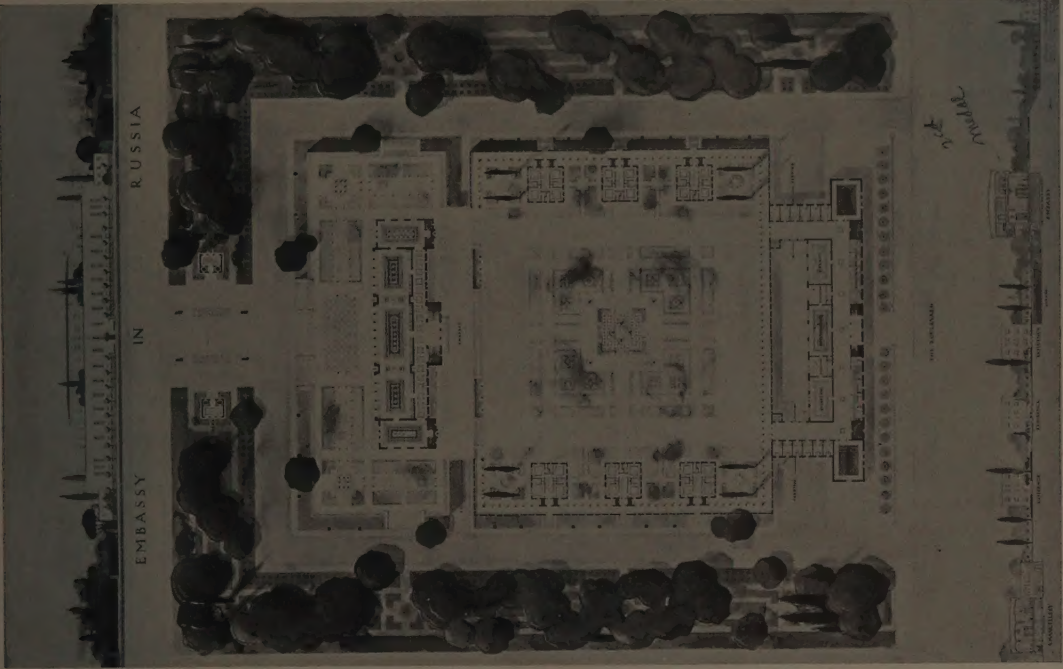
FIRST MEDAL—M. O. URBAN, UNIVERSITY OF ILLINOIS  
CLASS A PROJET II—AN AMERICAN EMBASSY IN RUSSIA



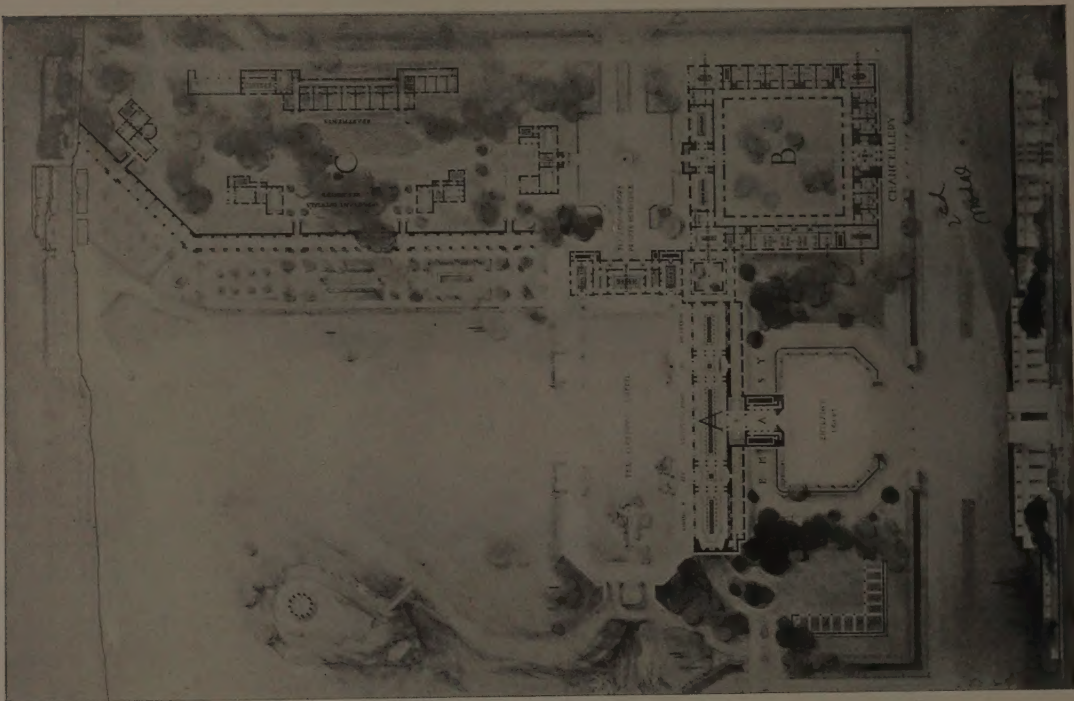


SECOND MEDAL—A. B. HENNING, UNIVERSITY OF ILLINOIS

CLASS A PROJET II—AN AMERICAN EMBASSY IN RUSSIA



SECOND MEDAL—G. C. RUDOLPH, JR., UNIVERSITY OF PENNSYLVANIA

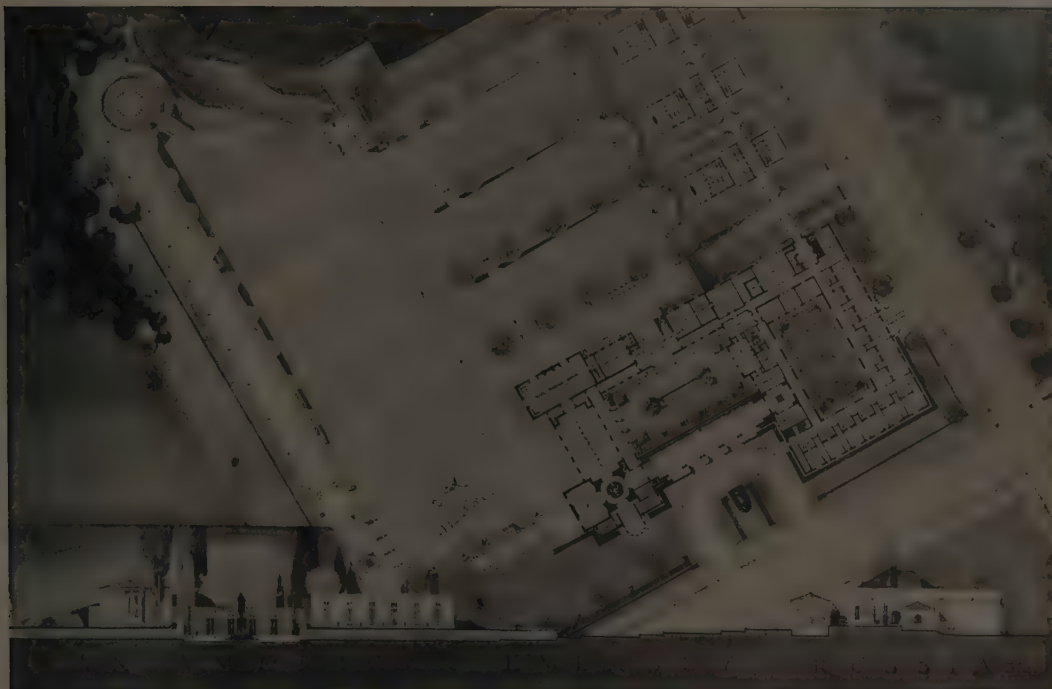


SECOND MEDAL—W. R. JONES, JR., PRINCETON UNIVERSITY  
CLASS A PROJECT II—AN AMERICAN EMBASSY IN RUSSIA



SECOND MEDAL—F. BATTISTI, COLUMBIA UNIVERSITY, EXTENSION ATELIER  
CLASS A PROJECT II—AN AMERICAN EMBASSY IN RUSSIA





SECOND MEDAL—N. WILKINSON, UNIVERSITY OF ILLINOIS  
CLASS A PROJET II—AN AMERICAN EMBASSY IN RUSSIA

## A FOUNTAIN IN A WOODLAND

### SCULPTURE PROGRAM V

JUDGMENT FEBRUARY 4, 1935

On a private estate walks, 18 feet wide, have been cut through the woodland intersecting at right-angles in a circle 56 feet in diameter; plan of which accompanies the program. A hedge four feet in width and approximately  $3\frac{1}{2}$  to 4 feet in height borders all walks and the woodland trees back of the hedge have an average height of 35 feet.

In the circle formed by the intersection of the walks

it is proposed to place a decorative fountain, the composition of which shall include a central feature to contain four figures representing the four seasons and an arrangement of basins for the play of water. It shall be suitable for stonework, pleasing in mass and silhouette, and having a sense of conformity with its surroundings. The composition shall not exceed 16 feet in plan.

### JURY OF AWARD

A. F. Brinckerhoff  
Gaetano Cecere  
Robert G. Eberhard

John Flanagan  
Anthony deFrancisci  
Karl H. Gruppe

Edward Lawson  
Ernest Peixotto  
Michael Rapuano

Charles Rudy  
John V. VanPelt

### CRITIQUE

BY MICHAEL RAPUANO

To satisfactorily approach the design or the criticism of a Fountain in a Woodland, there appear to be at least three general requirements.

#### A. Setting.

By this it is understood the designer should carefully consider the style, scale and general effects contemplated.

When complete, the fountain should be a part of its environment and not result in the environment being secondary to the fountain. One should be married into the other. The color of material and the water effects are of extreme importance.

#### B. Architecture.

The competitor in designing the fountain should bear in mind the relationship of the architectural features with the sculpture. In most fountains, the architectural base and mass play a very important part, either of major importance or secondary to the sculpture. However, the scale and profile of these features should be an integral part of and in harmony with the center of interest. The detail in connection with the water effects should be carefully studied to assure a pleasing water display, not forgetting that such display again should harmonize in scale and direction with the proposed effect.

#### C. Sculpture.

Garden sculpture, to be successful, as a rule must satisfy several requirements. It must have color, strong play of light and shade, a tendency toward the bold in relief, playful and of happy conception. After all, a garden is a place for enjoyment, pleasure and happy reflection. Take for example the Italian Villas which are gardens full of emotion and drama. The character

of the garden and immediate area should be manifested in the fountain development. The happy solution of a garden fountain in many cases, manifests the use and purpose of the garden.

On the whole the students in this particular problem seemed to have a clear conception of the requirements. The majority placed the necessary emphasis on the sculpture but failed in most cases to consider the importance of the architecture in the general mass and silhouette. The horizontal compositions were the most pleasing and satisfactory. They encompassed the necessary principles. Generally, in the design of a woodland fountain, where the trees all have a vertical effect, the horizontal mass lends itself to a more pleasing composition. The big mass should grow out of the ground and should establish itself as an integral part of its surroundings. Water in this case can act as a vertical element if desired.

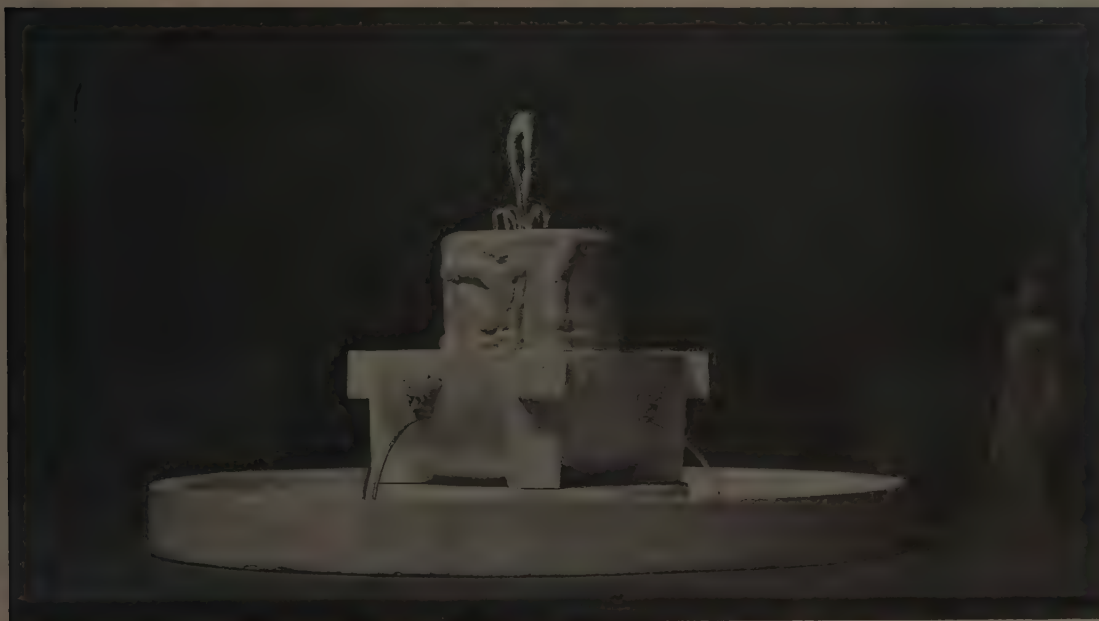
The relation of bases were unhappy with an apparent lack of scale for the out-of-doors, insignificant and unrelated both in mass and profile to the whole.

Generally the solutions showed a great deal of imagination, introduced effective use of water in the composition, and in most cases had enough color to the sculpture to carry in its particular setting.

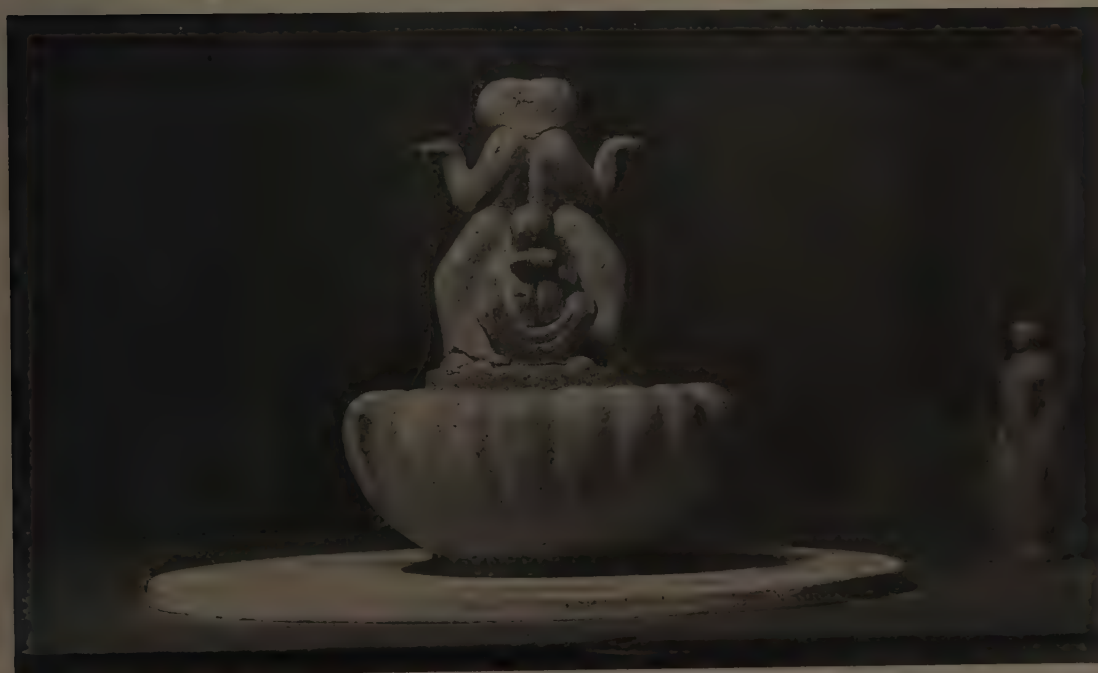


FIRST MENTION PLACED—F. DE LORENZO, BEAUX-ARTS INSTITUTE OF DESIGN  
SCULPTURE PROGRAM V—A FOUNTAIN IN A WOODLAND





FIRST MENTION PLACED—J. OBERWAGER, BEAUX-ARTS INSTITUTE OF DESIGN



FIRST MENTION—T. A. RANDALL, YALE UNIVERSITY  
SCULPTURE PROGRAM V—A WOODLAND FOUNTAIN



FIRST MENTION PLACED—E. C. RUST, YALE UNIVERSITY  
SCULPTURE PROGRAM V—A FOUNTAIN IN A WOODLAND

## A FRENCH MEDIAEVAL STAINED GLASS WINDOW

ARCHAEOLOGY PROJCT III

JUDGMENT FEBRUARY 5, 1935

The impetus that Christian Faith gave to Mediaeval building probably achieved in the great French Cathedrals the closest marriage between Architecture and the Decorative Arts the world has ever seen.

With the evolution of the flying buttress and the consequent elaboration of vaulting, exterior curtain walls between the supporting piers were found less necessary. Stained glass windows filled these spaces, and were used on an increasing scale for a twofold purpose—the penetration of light and the pictorial representation of the great Christian doctrines to otherwise illiterate throngs. The enthusiastic appreciation of the public for these windows must have been immense for no expense or trouble was spared in their creation; in fact, the richness of their design and color would indicate that they were considered as veritable offerings of jewelry to the Diety.

The few examples of 12th and 13th Century glass now in existence attest to their unequalled excellence from the point of view of purity of color, superiority of workmanship and intricacy of design. Viollet-le-Duc, in writing, of the use of blue in the "Tree of Jesse" window at Chartres says: "It is that luminous color which gives value to all others. If you compose a window in which there shall be no blue, you will get a dirty or dull or crude surface which the eye will instantly avoid; but if you put a few touches of blue among all these tones, you will immediately get striking effects, if not skillfully conceived harmony."

In order to insure structural stability to the large glass surfaces that a lancet window of great dimensions required, a simple designed iron armature was first laid out; then the designer determined the various shapes of



his medallions into which he later fitted the groupings of his figures and arabesques.

The subject of this projet is to be the designing of the stained glass for such a lancet window 10 feet wide and 30 feet high, to be placed in the western end of a great cathedral. The choice of subjects to be depicted is left to the discretion of the student, provided he adheres to the spirit of the age. Great stress should be laid on the proper use of color, and on the structural design of the glass and leading.

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Rockefeller Church, Riverside Drive, New York City.

#### JURY OF AWARD

Robert Hutchins  
L. Bancel LaFarge

Harold Rambusch  
Lucian E. Smith

James Stewardson  
Thomas B. Temple

Harry Leslie Walker

#### CRITIQUE

BY HAROLD RAMBUSCH

The program, "A French Mediaeval Stained Glass Window," written by Mr. L. Bancel LaFarge, gave a glorious picture of the age and was probably responsible for the excellence of the submissions. It was a challenge to the students to interpret, as well as to study, which the jury felt permitted of a liberal interpretation.

While the two Medal rendus gave evidence of careful research, they also showed considerable originality in composition. Notably that of T. T. Russell of the University of Pennsylvania, who, though he had taken considerable liberty with the color and character of glass, in one case leaving France and, in the other progressing beyond the century. But, in spite of this, it was felt that the entire presentation and, particularly the window itself showed exceptionally good taste and a true appreciation of glass which is, admittedly, that of the crafts which requires the most intimate knowledge.

The sketch of R. Daniel of Catholic University was outstanding in its presentation of the light effects obtainable with stained glass, in addition to which the color was pleasing and harmonious.

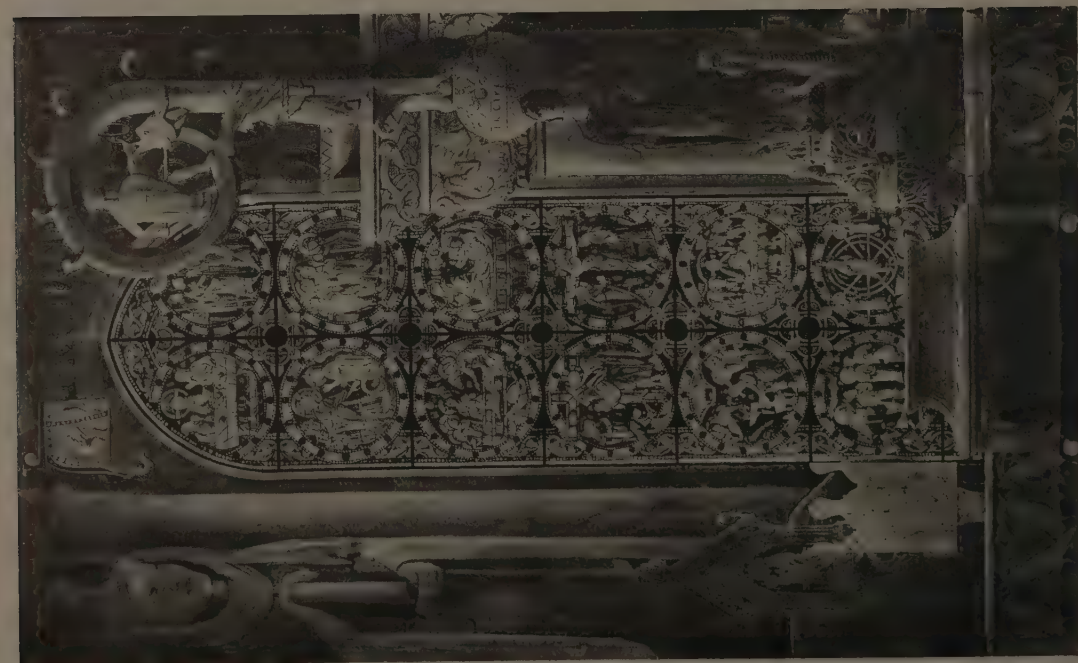
Among the traditional representations which showed a fine appreciation was that of M. C. Robb of Yale University. T. Yano of the University of Pennsylvania had excellent color and a smart rendering.

An interesting observation made by the jury was that the entire group seemed to be more influenced by the

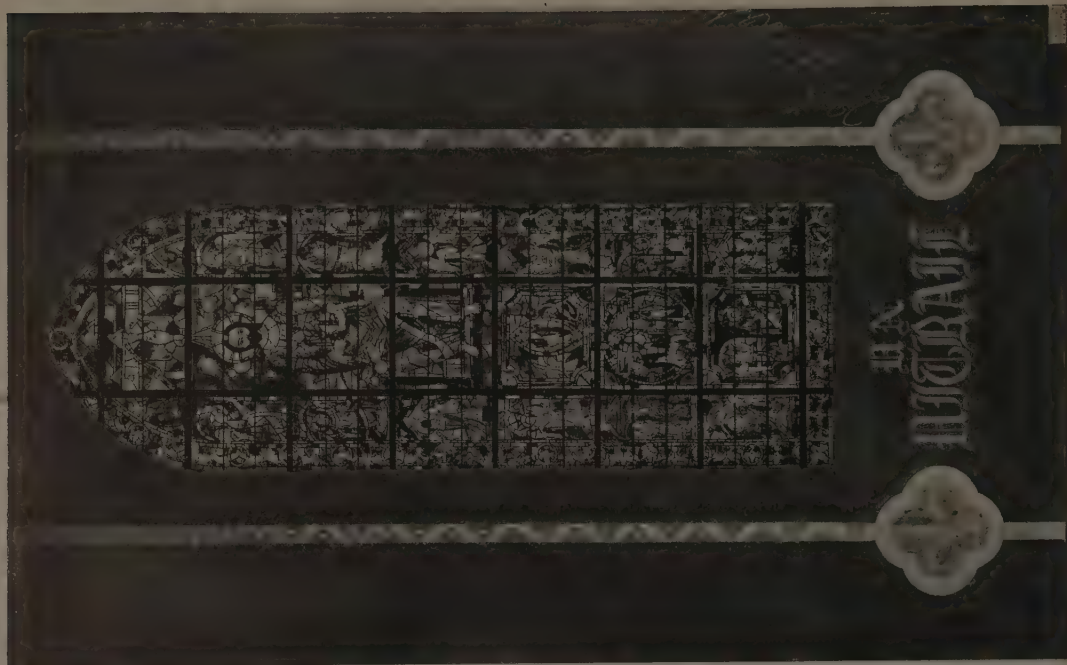
types of color reproductions available in the libraries than by the actual windows which, of course, is natural as there is very little 13th Century Glass to be found in this country. The fact remains that color illustration has gone through many stages. Books published one hundred, fifty, twenty-five and ten years ago all use different processes for color illustrations, easily recognized and dated, and these same color characteristics were faithfully reproduced in the sketches. The group presented, in addition to a study of mediaeval glass, a fair picture of the progress that has been made in the technique of color reproduction.

That part of the problem which pertained to armatures had been faithfully and carefully observed by all entrants. Color varied in quality, in relation to the good taste of the individual. The two weaknesses that necessitated most of the X's were a lack of understanding of the character and forms of Gothic ornament and the necessary limitations of glass in scale and shape.

As a whole, the jury realized that the student body showed, as usual, a desire to free itself from the exacting limitations of an archaeological problem and a wish to display originality. This was accomplished more successfully in composition and arrangement than in color and ornament. The jury felt that the spirit of the time required that they be sympathetic to this freedom of expression sought by the younger group.

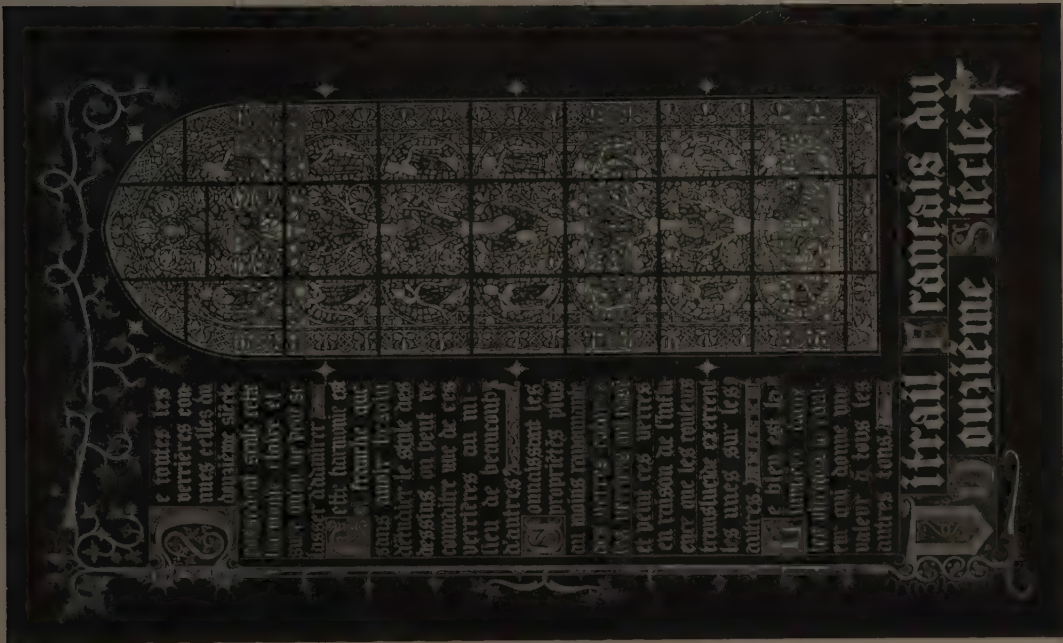


SECOND MEDAL—H. C. HILL, UNIVERSITY OF PENNSYLVANIA  
ARCHAEOLOGY PROJET III—A



SECOND MEDAL—R. T. DANIEL, CATHOLIC UNIVERSITY OF AMERICA  
FRENCH MEDIAEVAL STAINED GLASS WINDOW





FIRST MENTION—M. C. ROBB, YALE UNIVERSITY  
ARCHAEOLOGY PROJET III—A FRENCH MEDIAEVAL STAINED GLASS WINDOW



FIRST MENTION—T. YANO, UNIVERSITY OF PENNSYLVANIA  
ARCHAEOLOGY PROJET III—A FRENCH MEDIAEVAL STAINED GLASS WINDOW

## A DINING ALCOVE

ELEMENTARY INTERIOR DESIGN III

JUDGMENT FEBRUARY 5, 1935

Opening off a living room in a city apartment is a dining alcove 5 feet by 7 feet with a ceiling height of 8 feet 6 inches. There is one window in the five foot side and a door in the opposite end leading to the kitchen. The placing of the window and the door in

their respective walls is left to the competitor.

The problem is to decorate this alcove appropriately with special attention to table accessories as glass, china, silver ware, as well as furniture which may be built-in or free standing.

## JURY OF AWARD

William L. Bottomley  
Nancy McClelland

Newcomb T. Montgomery

John C. B. Moore

Henry R. Sedgwick  
Ralph T. Walker

## CRITIQUE

BY WILLIAM LAWRENCE BOTTOMLEY

The program called for the decoration of a Dining Alcove in a city apartment off the living room.

There were 32 projets submitted—the draughtsman-ship and presentation were so good that they received particular commendation from the jury.

Two second medals were awarded.

V. A. Girone of New York University presented a semi-circular scheme, good in color, simple in design, well suited to a small space with an excellently rendered detail of furniture, glass, china and linen. The wine colored floor with black stripes, contrasting with a grey green leather dado and chair covering with cabinets in 3 shades of green for the storage of table linen and silver, the chair frames of chromium, the walls of kapa shells set in gold colored bronze strips and the door in gold leaf, made a quiet and interesting scheme of color and materials.

J. C. Fabricius of New York University presented a square scheme with simple rectangular openings, separated from the living room by sliding doors. The floor of wine colored rubber, the walls of Japanese ash wood and the wainscot of parchment leather in tones of warm grey formed a pleasant background for the color of the leather chair seats and the well designed china, glass, linen and silver of the table.

It was noticed by the jury that a number of interesting projets were submitted in various traditional styles, some early American in pine, some painted Swiss, etc. These showed great study and taste and many fine schemes of color but lacked a harmonious relationship in general, the ornament in certain motifs quite overpowering the small space. The medals were awarded not because of the modern style selected but because these projets were better in ensemble and in the fundamental principles of composition.

## A CONVERTIBLE GARDEN DINING COURT

ADVANCED INTERIOR DESIGN III

JUDGMENT FEBRUARY 5, 1935

A small hotel has acquired an adjoining corner property having a frontage of 25 feet on the side street and 75 feet on the avenue. This property is to be developed into a cocktail court and dining room, which during the summer will be accessible from the avenue and side street, and in the winter will be completely enclosed, and accessible only from the hotel.

The division of the space into a cocktail court and dining room is left to the competitor. The cocktail court should be designed and decorated so as to suggest intimacy and give privacy to the individual tables for one, two and three people. The dining room portion should provide privacy for some of the tables.

A balcony for a three or four piece orchestra is to be



SECOND MEDAL—V. A. GIRONE, NEW YORK UNIVERSITY



SECOND MEDAL—J. C. FABRICIUS, NEW YORK UNIVERSITY  
ELEMENTARY INTERIOR DESIGN III—A DINING ALCOVE



provided either on the end wall or the long wall adjoining the hotel. This balcony is to be ten feet from the floor, the full height of the court is 20 feet.

In studying the decorative scheme, special attention

should be given to the horticultural arrangement, lattice work if used, fountains. Metal furniture should be designed for the cocktail court and may also be introduced in the dining section if desired.

#### JURY OF AWARD

William L. Bottomley  
Newcomb T. Montgomery

Nancy McClelland

Henry R. Sedgwick

John C. B. Moore  
Ralph T. Walker

#### CRITIQUE

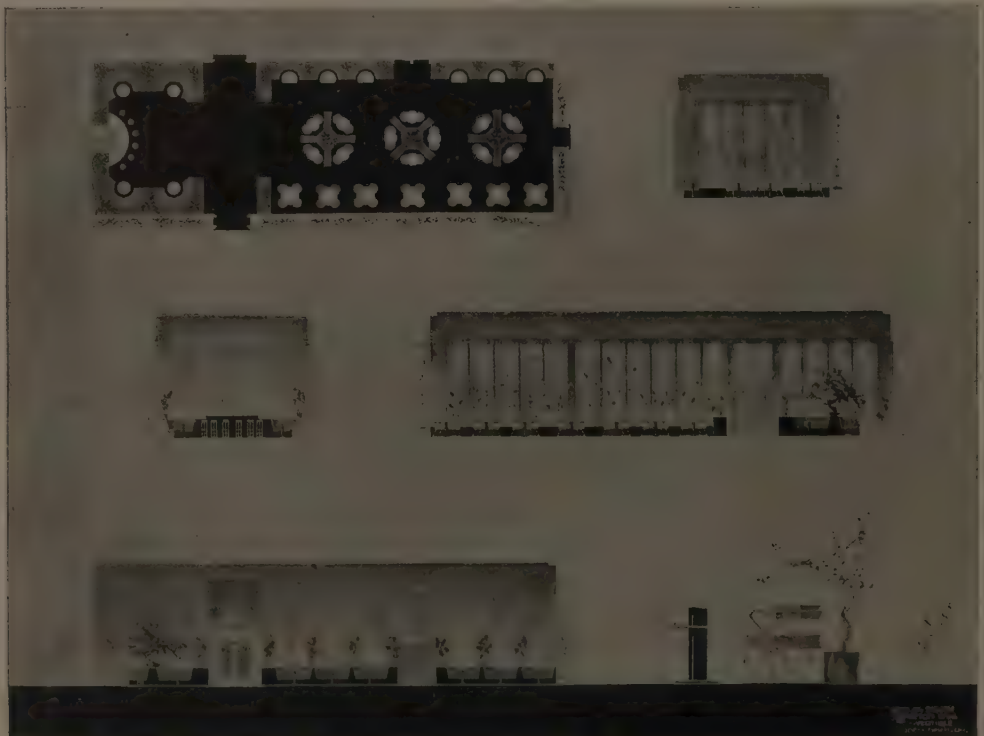
The program called for the design of a Dining Room and Cocktail Court to be added to a small hotel and which in summer is to be open and accessible from the street as a Garden Dining Court and in winter completely enclosed.

It was felt by the jury that no projet had given a garden effect in its decoration and that the imaginative possibilities of the program had not been achieved in any design submitted. In a dining room, as the floor

BY WILLIAM LAWRENCE BOTTOMLEY

and wainscot are covered up by the tables and the diners, the walls, the window treatment and ceilings should be given more accent in proportion to the floor and base.

A Mention was awarded to J. M. Dickey of Princeton University who presented a scheme with a well disposed arrangement for the bar and service. The walls were treated in large fluted surfaces, forming a background for dining loges along the rear wall. The suggestion of plants and garden decoration was rather feeble.



MENTION—J. M. DICKEY, PRINCETON UNIVERSITY  
ADVANCED INTERIOR DESIGN III—A CONVERTIBLE GARDEN DINING COURT

## DECORATION OF A MARRIAGE CHEST

MURAL DECORATION PROGRAM IV

JUDGEMENT FEBRUARY 18, 1935

The daughter of a wealthy citizen and patron of the arts is to be married, and in preparing her trousseau she has need of a chest in which to keep the various linens, etc. as they are received. Her father, wishing to surprise her with a gift, has come to the artist with the commission to design such a chest, and the request that it be appropriately decorated in color and that the subject character be pleasing to the recipient.

The daughter, who has traveled extensively, is a great lover of sports and the open air, and spends much of her time in the cultivation of beautiful flowers in her garden. She would keep her father's gift in the bedroom for the time being where it would be convenient to her use.

The material or materials from which such a chest could be made is left to the discretion of the artist, but they should be such that they will take colored mediums and retain them. Surfaces can be molded or flat. It is conceivable that the basic structural surfaces could be covered with other materials which could be painted. It is not essential that the chest receive painted treatment overall, but either the major sides or the top deserve special attention.

The proportions of the chest must remain as indicated on the diagram, but it can be raised on feet or a pedestal if desired. Mouldings if used may be projected beyond these dimensions.

### JURY OF AWARD

Miriam B. Buchholz  
D. Putnam Brinley  
Charles Goeller

Ely Jacques Kahn  
Hildreth Meiere

James W. O'Connor  
Hugo Ohlms

Irwin Scott  
Otto Teegen

### CRITIQUE

BY D. PUTNAM BRINLEY

It was the unanimous opinion of the jury after a careful consideration of the work presented for judgment, February 18th, that the students from the various schools submitting work had not seized the opportunity to make a finely rendered drawing. Only one student, C. Cagle had thought to raise the chest well up from the floor so as to make it more convenient, less back-breaking for the bride-to-be; but his design was so poorly executed that it could not be considered in the medal class.

With few exceptions the students considered the chest as a chest and nothing more.

There were no first medals given since none of the

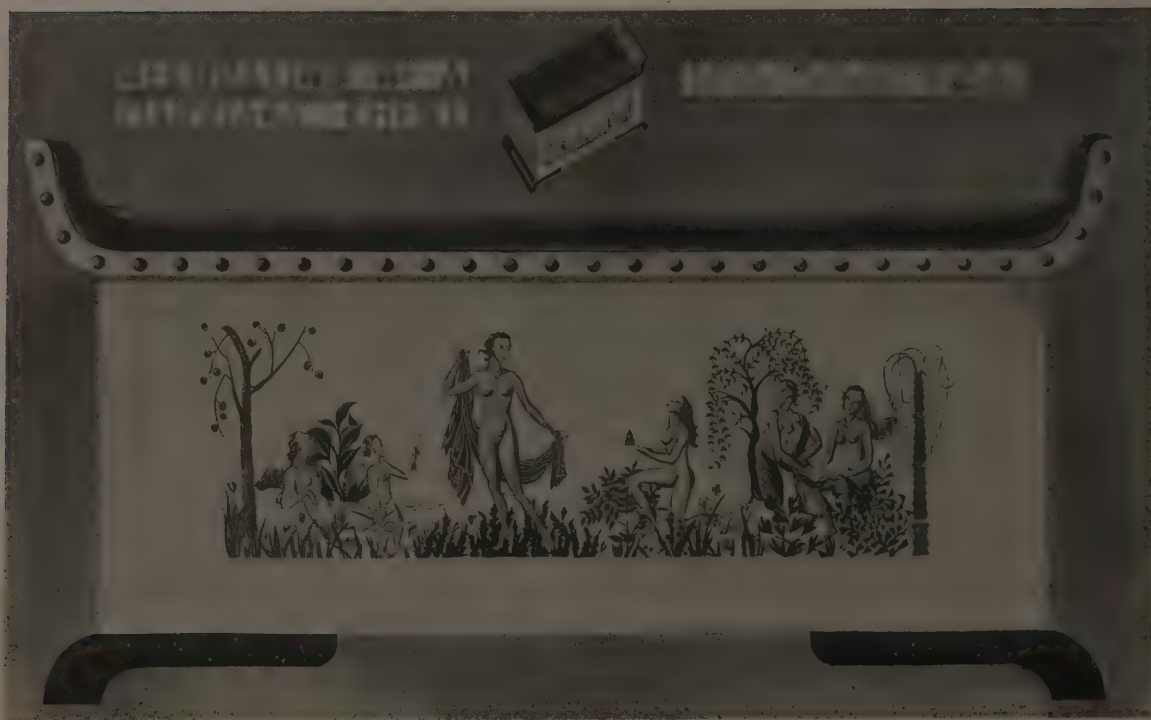
work submitted was of high enough standard to receive this award.

Three of the drawings receiving second medals came from the John Herron Art Institute. E. M. Freeman was highly commended for her idea of making the top of the chest an upholstered seat. F. R. Haley, Ohlms School of Fine Arts had a finely rendered drawing, but his use of black was too dominating.

To sum up, where the drawings were good in idea, they were poor in rendering and where the rendering was creditable the conception was faulty.



SECOND MEDAL—F. R. HALEY, OHLMS SCHOOL OF FINE ART



SECOND MEDAL—E. M. FREEMAN, JOHN HERRON ART INSTITUTE  
MURAL DECORATION PROGRAM IV—DECORATION OF A MARRIAGE CHEST





SECOND MEDAL—V. GRIFFITH, JOHN HERRON ART INSTITUTE



SECOND MEDAL—M. A. JACKSON, JOHN HERRON ART INSTITUTE  
MURAL DECORATION PROGRAM IV—DECORATION OF A MARRIAGE CHEST

## REPORTS OF JUDGMENTS

### DEPARTMENT OF ARCHITECTURE

#### CLASS A PROJET II

##### AWARDS

##### CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: H. A. Jandl.

HALF MENTION: W. C. Dowler, W. V. Flynn, G. E. Hoffman, W. Landsberg, N. L. Maczkov, G. A. Milono, E. G. Rigg, F. R. Streba.

NO AWARD: 19.

HORS CONCOURS: G. E. Porter.

##### CATHOLIC UNIVERSITY OF AMERICA:

MENTION: J. Cardenal.

HALF MENTION: J. J. Brust, V. F. Duckett, S. T. Stathes, W. C. Suite.

NO AWARD: 2.

##### CLEVELAND SCHOOL OF ARCHITECTURE: W. R. U.:

MENTION: E. M. Hodgman.

NO AWARD: 4.

##### COLUMBIA UNIVERSITY, EXTENSION ATELIER:

SECOND MEDAL: F. F. Battisti.

MENTION: E. R. Crino, F. E. Johnson.

HALF MENTION: J. Russo.

HORS CONCOURS: G. T. Byrne.

##### ATELIER DENVER:

NO AWARD: 1.

##### GEORGE WASHINGTON UNIVERSITY:

HALF MENTION: A. P. Burgess.

NO AWARD: 1.

##### GEORGIA SCHOOL OF TECHNOLOGY:

HALF MENTION: M. T. Deas, J. L. Skinner, J. M. Thrash, Jr.

NO AWARD: 1.

HORS CONCOURS: J. J. Croft, E. D. Wilcox.

##### ATELIER GNERRE:

HALF MENTION: M. C. Harper, A. F. Kleiner.

##### JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

HALF MENTION: G. W. Tammen.

##### MASSACHUSETTS INSTITUTE OF TECHNOLOGY:

MENTION: F. B. Sellew.

HALF MENTION: B. Alderman, O. L. Colavecchio, W. D. Kiebler, F. J. Sherlock.

NO AWARD: 2.

##### CHICAGO ARCHITECTURAL CLUB, ATELIER NELSON:

NO AWARD: 2.

##### NEW YORK UNIVERSITY:

MENTION: J. Fabricius, L. W. Hanousek, R. Kilburn, C. B. Miller, C. J. Spiess.

HALF MENTION: R. L. Du Brul, S. Katz, A. Nathanson, H. Neumann, S. Rio, J. Roberto.

NO AWARD: 4.

HORS CONCOURS: A. A. Grasso, J. Kabatsky.

##### OKLAHOMA AGRICULTURAL AND MECHANICAL COLLEGE:

MENTION: C. E. Bills.

HALF MENTION: R. D. Stone.

NO AWARD: 1.

#### AN AMERICAN EMBASSY IN RUSSIA

151 DRAWINGS SUBMITTED

##### PENNSYLVANIA STATE COLLEGE:

HALF MENTION: J. F. Balis, P. Lektrich, W. H. Wiegand.

NO AWARD: 6.

##### PRINCETON UNIVERSITY:

SECOND MEDAL: W. R. James, Jr.

MENTION: C. E. Brush, III.

HALF MENTION: W. L. Addikson, M. C. Branch, Jr., J. Ceruti, J. M. Dickey.

NO AWARD: 2.

##### ATELIER RECTAGON OF BUFFALO:

NO AWARD: 2.

##### SAN FRANCISCO ARCHITECTURAL CLUB:

MENTION: E. P. De Martini.

##### T SQUARE CLUB ATELIER OF PHILADELPHIA:

MENTION: J. Wigmore.

HALF MENTION: P. d'Entremont, H. J. Kienzlen, C. L. Plumly.

HORS CONCOURS: A. Sturgis.

##### UNIVERSITY OF ILLINOIS:

FIRST MEDAL: M. O. Urbahn.

SECOND MEDAL: A. B. Henning, N. Wilkinson.

MENTION: R. E. Drover, M. Lapota, B. W. Maxwell, C. L. Sene-feld, J. Stein, M. J. Wolfson.

HALF MENTION: H. A. Kemp, R. W. Surplice, E. F. Stoyke.

##### UNIVERSITY OF NOTRE DAME:

NO AWARD: 1.

##### UNIVERSITY OF OKLAHOMA:

NO AWARD: 1.

##### UNIVERSITY OF PENNSYLVANIA:

SECOND MEDAL: G. C. Rudolph.

MENTION: C. A. Eisenhower, L. N. Fagnani, J. W. Gloe.

HALF MENTION: D. L. Bockius, R. L. Farr, E. J. Fleming, T. T. Russell, W. R. Thompson.

NO AWARD: 5.

HORS CONCOURS: H. C. Hill, W. C. Scheetz.

##### VIRGINIA POLYTECHNIC INSTITUTE:

NO AWARD: 2.

##### YALE UNIVERSITY:

FIRST MEDAL: E. V. Johnson.

MENTION: J. W. Waterbury.

HALF MENTION: W. E. Jenney.

##### UNAFFILIATED:

##### NEW YORK, N. Y.:

MENTION: F. C. Rogers.

NO AWARD: 1.

##### PHILADELPHIA, PA.:

MENTION: J. Goldberg.

##### EDWARDSVILLE, ILL.:

NO AWARD: 1.



DEPARTMENT OF SCULPTURE

SCULPTURE PROGRAM V

AWARDS

A FOUNTAIN IN A WOODLAND

36 SKETCHES SUBMITTED

BEAUX-ARTS INSTITUTE OF DESIGN:

FIRST MENTION PLACED: J. Oberwager, F. DeLorenzo.

MENTION: P. Bernardini, J. R. Terken, M. E. Bacon, P. M. Crouch, P. Diana.

NO AWARD: 6.

CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: R. McBain, E. Douds.

NO AWARD: 2.

COOPER UNION:

MENTION: B. Feldman, E. Key-Oberg, S. Virzera, P. J. McQuade.

NO AWARD: 4.

YALE UNIVERSITY:

FIRST MENTION PLACED: E. C. Rust.

FIRST MENTION: T. A. Randall.

MENTION: E. Mulliken, K. C. Tripp.

NO AWARD: 7.

UNAFFILIATED:

PHILADELPHIA, PA.:

NO AWARD: 1.

DEPARTMENT OF ARCHITECTURE

ARCHAEOLOGY PROJCT III

AWARDS

A FRENCH MEDIAEVAL STAINED GLASS WINDOW

35 DRAWINGS SUBMITTED

ARMOUR INSTITUTE OF TECHNOLOGY:

FIRST MENTION: A. Bloom.

MENTION: A. Bernstein, V. J. Chiappe, R. E. Esbensen, J. R. Kossuth, H. H. Slavitt.

CATHOLIC UNIVERSITY OF AMERICA:

SECOND MEDAL: R. T. Daniel.

FIRST MENTION: P. A. Rigali.

MENTION: J. J. Brady, C. H. Coogan, J. E. Dundin.

NO AWARD: 1.

NEW YORK UNIVERSITY:

NO AWARD: 3.

PENNSYLVANIA STATE COLLEGE:

FIRST MENTION: R. M. Trommer.

MENTION: W. H. Wiegand.

PRINCETON UNIVERSITY:

FIRST MENTION: G. W. Locke.

MENTION: M. C. Branch, Jr., J. Ceruti.

UNIVERSITY OF NOTRE DAME:

MENTION: M. C. Hertel, L. C. Hufnagel, W. L. Newberry.

UNIVERSITY OF PENNSYLVANIA:

SECOND MEDAL: H. C. Hill.

FIRST MENTION: E. G. Lavino, T. Yano.

MENTION: B. R. Bernheimer, W. N. Doane, R. L. Farr, J. J. Kennedy, W. C. Scheetze, W. M. Settle.

YALE UNIVERSITY:

FIRST MENTION: M. C. Robb.

MENTION: R. F. Hills, E. D. Martin.

ELEMENTARY INTERIOR DESIGN III

AWARDS

A DINING ALCOVE

32 DRAWINGS SUBMITTED

CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: D. C. Tavano, A. L. Thomssen.

HALF MENTION: J. M. Frymire.

NO AWARD: 2.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

MENTION: J. W. Akeroyd.

ATELIER ESCHWEILER-MILWAUKEE:

NO AWARD: 1.

ATELIER GNERRE:

HALF MENTION: H. A. Gnerre.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

NO AWARD: 2.

ATELIER MILLS:

NO AWARD: 1.

CHICAGO ARCHITECTURAL CLUB, ATELIER NELSON:

HALF MENTION: F. F. Polito.

NEW YORK UNIVERSITY:

SECOND MEDAL: J. C. Fabricius, V. A. Girone.

HALF MENTION: H. Bartos, K. D. Perlman.



UNIVERSITY OF ILLINOIS:

FIRST MENTION: W. L. Horstman.

MENTION: N. B. Harmeson.

NO AWARD: 1.

UNIVERSITY OF NOTRE DAME:

FIRST MENTION: J. H. McAuliffe.

HALF MENTION: G. A. Beltemacchi, W. A. Bernbrock, A. C. Hackenbruch, E. T. Hickey, A. B. Morrison, J. D. Murphy, J. A. Nolen, J. K. Tingley.

NO AWARD: 1.

UNIVERSITY OF PENNSYLVANIA:

HALF MENTION: J. Fleisher.

UNAFFILIATED:

CHEVY CHASE, MARYLAND:

NO AWARD: 1.

NEW YORK CITY AND VICINITY:

HALF MENTION: J. I. Brady.

ADVANCED INTERIOR DESIGN III

AWARDS

CHILD-WALKER SCHOOL OF FINE ARTS:

NO AWARD: 1.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

HALF MENTION: A. L. Behling.

NO AWARD: 1.

KANSAS CITY ART INSTITUTE:

NO AWARD: 1.

A CONVERTIBLE GARDEN DINING COURT

9 DRAWINGS SUBMITTED

NEW YORK UNIVERSITY:

HALF MENTION: J. J. Roberto.

PRINCETON UNIVERSITY:

MENTION: J. M. Dickey.

HALF MENTION: C. E. Brush, III, J. R. Moreland, G. W. C. Raetz.

DEPARTMENT OF MURAL DECORATION

MURAL DECORATION PROGRAM IV

AWARDS

BEAUX-ARTS ATELIER:

FIRST MENTION: C. T. Carey, M. Richardson.

MENTION: C. Cagle.

JOHN HERRON ART INSTITUTE:

SECOND MEDAL: E. M. Freeman, V. Griffith, M. A. Jackson.

FIRST MENTION: J. Bytne, N. S. Curtis, G. W. Martin, G. Rodenbarger, M. Stock, P. A. Wehr.

MENTION: G. V. Kramer, R. Montgomery, J. R. Palmer, H. Wells.

NO AWARD: 1.

NATIONAL ACADEMY OF DESIGN:

FIRST MENTION: F. Lee, W. N. Thompson, I. Y. Schaffer.

MENTION: M. C. Slevin.

NO AWARD: 2.

OHLMS SCHOOL OF FINE ART:

SECOND MEDAL: F. R. Haley.

MENTION: R. Anderson, J. McClusky, W. Moreland, Jr.

DECORATION OF A MARRIAGE CHEST

46 DRAWINGS SUBMITTED

PHILADELPHIA ATELIER:

FIRST MENTION: P. A. Colson.

UNIVERSITY OF ILLINOIS:

MENTION: H. L. Coons.

NO AWARD: 1.

YALE UNIVERSITY:

FIRST MENTION: J. N. Crabb, E. Meehan, D. Patterson, S. M. Schwartz.

MENTION: E. S. Bushnell, A. Chorney, F. W. Eustis, M. E. Kirby, V. J. Poplizio.

NO AWARD: 6.

UNAFFILIATED:

NEW YORK CITY:

FIRST MENTION: M. B. Cantarella.

THE LIST OF EDUCATIONAL INSTITUTIONS COOPERATING WITH THE BEAUX-ARTS INSTITUTE OF DESIGN AND SOCIETIES COOPERATING HAS OF NECESSITY BEEN OMITTED FROM THIS ISSUE OF THE BULLETIN